A

CATALOGUE

OF ALL THAT

NOBLE AND SUPERLATIVELY CAPITAL ASSEMBLAGE

OF

VALUABLE PICTURES,

DRAWINGS, MINIATURES, AND PRINTS,

THE PROPERTY OF THE

~~RIGHT HON.~~ CHARLES ALEXANDER DE CALONNE,

LATE PRIME MINISTER OF FRANCE.

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VALUABLE PICTURES,

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Right Hon. *Charles Alexander De Calonne,*

LATE PRIME MINISTER OF FRANCE;

SELECTED WITH EQUAL TASTE, JUDGMENT, AND LIBERALITY,

During his Refidence in FRANCE, and his Travels through ITALY, GERMANY, FLANDERS, and HOLLAND, and while in ENGLAND;

AT THE

IMMENSE EXPENCE OF ABOVE

SIXTY THOUSAND GUINEAS,

THERE IS ALSO INCLUDED

A SMALL ELEGANT COLLECTION OF CABINET PICTURES,

BEQUEATHED TO HIM BY THE LATE

MONSIEUR D'ARVELEY,

HIGH TREASURER OF FRANCE;

Forming together the moft fplendid COLLECTION in EUROPE, which were intended for a magnificent Gallery at his late Houfe in PICCADILLY.

COMPRISING

The INESTIMABLE WORKS of the moft admired MASTERS of the ROMAN, FLORENTINE, BOLOGNESE, VENETIAN, SPANISH, FRENCH, DUTCH, and ENGLISH SCHOOLS.

Which will be SOLD by AUCTION,

BY

Meffrs. *Skinner* and *Dyke,*

On MONDAY the 23d of MARCH, 1795, and FIVE following Days,

PUNCTUALLY AT TWELVE O'CLOCK,

AT THE

GREAT ROOMS, in SPRING GARDENS,

BY ORDER OF THE NOW MORTGAGEES.

To be publicly viewed Four Days preceding the Sale, (Sunday excepted.)

Catalogues may be had, at Two Shillings and Six-pence each, in Spring Gardens, alfo of Meff. SKINNER and DYKE, Alderfgate Street.

M. DE CALONNE, *the Noble Proprietor, in* 1789, *was building a moſt magnificent Gallery at his late Houſe in Piccadilly, when the Revolution happened in France; he ſoon after left England, to join the Princes and ſeveral of the French Nobility at Coblentz; to aſſiſt whom effectually, he not only raiſed the capital of his Fortune, ſold his town and country houſes, but alſo mortgaged this valuable Collection.*

The Mortgagees laſt year reſolved to ſell the ſame, and had it removed for that purpoſe to Spring Gardens; but ſcarce one hundred and fifty Pictures were arranged, when news arrived, that the Empreſs of Ruſſia would probably purchaſe the whole Collection, and the Mortgagees thought proper to poſtpone the Sale, and left ſixteen caſes unopened, comprehending the largeſt part of the Collection:—however, the connoiſſeurs and lovers of the art were permitted to view the One Hundred and Fifty Pictures that were hung up, during a ſhort time; but not a ſingle article was offered for ſale, ſo that the whole Collection remains entire.

That the Public may be aſſured, that not a ſingle article (Family Portraits excepted) has either been added to or taken from the Collection, a Catalogue of which, written by M. DE CALONNE, *is in the poſſeſſion of Meſſ.* SKINNER *and* DYKE, *as well as the* MORTGAGEES, *in which it is expreſsly ſpecified,* THAT IN CASE A SALE SHOULD TAKE PLACE, IT MUST CONSIST OF NONE BUT M. DE CALONNE'S PROPERTY.

It is needleſs to expatiate on the merit and extraordinary value of a Collection, which, though only known in part, has raiſed the admiration of artiſts and connoiſſeurs, the fame of which had ſpread through Europe, before M. DE CALONNE'S *arrival in England, where his reſearches were continued with avidity, and which, being aided by his liberality, and the large fortune he poſſeſſed, enabled him to procure the moſt coſtly performances.*

His Collection of exquiſite Drawings and ſcarce Prints, was wholly made in France; where he alſo procured ſome of his moſt valuable Pictures: and while he was in Paris, Monſieur D'ARVELEY, *the High Treaſurer of France, bequeathed to him his ſmall, but Superb, Cabinet of Pictures, by which* M. DE CALONNE'S *Collection became enriched with the celebrated* FETE DU FILLAGE, *commonly called* LE TENIERS, AUX CHANDRONS.

No Collection offered to the Public ever abounded with that variety of CHEF D' OEUVRES *contained in this; nor are we to be surprised at the immense sum it has cost, when we consider that it contains no less than* 10 *Pictures by Titian*; 3 *by Paul Veronese*; 6 *by Tintoret*; 3 *by Giorgione*; 2 *by Pordenone*;—THE ANNUNCIATION, *by that scarce Master, Michal Angelo Buanorotti, which was purchased at Venice, by* M. DE CALONNE, *out of the family for which it was painted. A Holy Family, by Raphael; a ditto, by Leonardo D'Avinci*; 4 *Pictures by P. de Cortona*; 1 *by Corregio*; 3 *by Parmegiano*; 1 *by Schidone*; 4 *by Carracci*; 10 *by Guido*; 2 *by Dominichino*; 3 *by Guerchino*; 4 *by Albano*; 8 *by S. Rosa*; 4 *by Murillo*; 10 *by N. Poussin*; 8 *by Claude*; 3 *by Vernet, and* 3 *by Greuze.*

Of the Dutch and Flemish Schools, &c.—14 *Pictures by Rubens*; 2 *by Pourbus*; 8 *by Vandyke*; 7 *by Rembrandt*; 6 *by Wouvermans*; 7 *by Teniers*; 2 *by F. Meiris*; 1 *by Metzu*; 1 *by Vanderwerff*; 3 *by G. Dow*; 2 *by A. Ostade*; 3 *by P. Potter*; 3 *by Berghem*; 5 *by Cuyp*; 2 *by A. Vandevelde*; 3 *by Pynaker*; 2 *by K. Dujardin*; 1 *by W. Vanderveldt*; 2 *by Sir Joshua Reynolds, &c. &c.*

It should be, however, observed, that some inferior Pictures will be found in this Collection, M. DE CALONNE *having been sometimes obliged to purchase several together for the sake of a fine one; so that the originality and perfect condition of every Picture cannot be warranted; but those inferior Pictures* M. DE CALONNE *never intended for his Gallery: and it is to be lamented that his quitting England so suddenly, caused several of the first-rate Performances to remain unframed and uncleaned.*

Messr. SKINNER and DYKE beg leave to assure the Public, that this Collection has been for some time past in their custody; and that by the Articles of Agreement with the present Mortgagees, it is stipulated, that not a single Lot, or Lots, shall be bought in, but that every Picture shall be sold to the highest bidder, fairly, and without the least reserve.

CONDITIONS OF SALE.

I. THE higheſt Bidder to be the Buyer; and if any Diſpute ſhall ariſe between two or more Bidders, the Lot to be put up again.

II. No Perſon to advance leſs than One Shilling; above Five Pounds, Two Shillings and Six-pence; above Ten Pounds, Five Shillings; above Twenty Pounds, Twenty Shillings; and ſo in Proportion.

III. Each Buyer to pay Twenty Five per Cent. as Earneſt, in Part of Payment for each Lot, and to declare their Names and Places of Abode, if required.

IV. The Lots to be taken away, with all Faults, within Two Days after the Sale is ended, and the Remainder of the Purchaſe-Money to be paid before the Delivery.

LASTLY, If any Lots remain uncleared after the Time limited, the Depoſit-Money ſhall be forfeited, the Lots immediately re-ſold, and the Deficiency (if any), with the Charges, to be made good by the Defaulter in the preſent Sale.

A

CATALOGUE, &c.

FIRST DAY's SALE,

MONDAY the 23d of MARCH, 1795.

Capital PRINTS, framed and glazed.

LOT

1 FOUR Friezes, by *Bartolozzi*, after *Cipriani*
2 Five mezzotintos, the Cookmaid and companion, by *Haid*
3 One—a Cave with a Banditti, acquatinto, in colours
4 Two proofs from *Berghem*, by *Major*, and three etchings, small
5 A large map of Peterſburg, on white ſattin, a ſmall ditto of Moſcow, four ſmall of the principal Buildings at Peterſbugh, and three Plans of Places taken from the Turks by the Ruſſians
6 Eight Views on ſattin of Peterſburg. *Theſe two lots were a preſent from the Empreſs of Ruſſia*
7 Two—a Vaſe with Flowers, after *Van Huyſem*, by *Earlom*, the Marriage of St. Catharine, by *Strange*, *proofs*
8 The Magdalen, from *Corregio*, out of the Dreſden Gallery, by *Preſler*, *a proof*, and Lot with his Daughters, from *Raphael*, by *Ditto*
9 Two from *Elſhamer*, by *Count Gout*, *fine*
10 Five—the Old Woman and Boy, Candle Light, by *Rubens*, a Portrait, by *Suyderhoof*, St. Peter, *V. Vleit*, and two Portraits, by *Van Dyck*
11 Two—Suſanna with the Elders, after *Guido*, by *Viſcher*, *a fine proof*, and the Raiſing of Lazarus, by *Muller*
12 Two—the Deluge, *a fine proof*, by *Edelinck*, and Rebecca at the Well, from *Coypel*, by *Drevet*
13 Two—Melancholly, after *D. Fetti*, and St. Peter Raiſing the Dead, from *Guerchino*, by *C. Bloemaert*, *proofs*
14 St. Geneveve, *a fine proof*, by *Balechow*, and the Dauphin with his Sifter, after Madam *Le Brun*, ditto

Lot

15 The Cardinal Bishop of Meaux, by *Drevet*, *a very fine impression*
16 The Marchal D'Harcourt, by *Masson*, *fine*
17 Two after *Rubens*—the Holy Family, and Lott's Flight, by *Bolswert* and *Vosterman*
18 One ditto—the Lion Hunting, by *Bolswert*, *fine*
19 Two ditto—the Brazen Serpent, and Herodias, by *Bolswert*, *fine*
20 Two—ditto the Descent from the Cross, and Offering of the Magi, *very fine*
21 One ditto—the Fall of the Angels, by *Suyderhoof*, *fine*
22 One ditto--the Three Crosses, *very fine*, *Bolswert*
23 One—the Crowning with Thorns, from *V. Dyck*, by ditto
24 Two from *C. Vander Werf*, by *Pomperati*, *fine proofs*
25 One ditto—the Susanna, and a Baccanalian, after *Rubens*, *proofs*
26 One—the Combat of Horsemen, after *L. Da Vinci*, by *Edelinck*, *a fine proof*
26* The Holy Family, from *Raphael*, by ditto, *a fine proof*, before the Coat of Arms
27 One—the Acts of Mercury, after *Teniers*, by *Le Bas*, *a fine proof*
28 Two—Rubens's Sons ditto, and the President of Parliament
29 Three—two by *C. Gout*, after *Elshamar*, and one small, *Teniers*
30 Two—the Rat-Catcher, and a Portrait of a Sculpture, by *Visser*
31 One—the Pancake Woman, by ditto, *very fine*
32 One—the Boor's Baal, after Berghem, by Ditto
33 One—the Quarrelsome Boors, from *Ostade*, by *Suyderhoof*, *a very fine impression*
34 One—the Bathers, from *Vernet*, by *Balchou*, *a fine proof*
35 One—the Sea Port with Fishermen, ditto, *a proof*
36 One—the Sea Storm, by Ditto, *a most beautiful and brilliant proof*
37 Two—Lot with his Daughters, and an Old Woman Reading, by *Van Vleit*
38 Two—Hermits at Devotion, by Ditto
39 One—the Baptism of the Eunuch, by Ditto, *very fine*
40 One—the Battle of La Hogue, by *Wollett*, *fine*
41 Two by *Rembrandt*, the Death Bed of the Virgin, and the Raising of Lazarus
42 Two ditto—the Three Trees, and a Portrait
43 Three ditto various, *fine*
44 Two ditto—the Raising of Lazarus, and Angels appearing to the Shepherds, *fine*
45 Ditto, the Horse with White Tail, *fine*
46 Ditto, the large Portrait of Copenol, *a fine proof*
47 Ditto, the large Descent from the Cross, *a very fine brilliant print*
48 Ditto, the Hundred Guilder Print, *fine*
49 Ditto, the Gold Weigher, *a fine proof on India paper*
50 Ditto, the Burgomaster Six, *a very fine and scarce proof*
51 Two large Drawings finished in imitation of prints
52 Seven Models in Wax of his Majesty, the Prince of Wales, Duke of York, &c.

LOT

53 Seven French Caſts of Medalions, in metal
54 Four Baſſo Relievos, ſmall circles, in ſtile of the antique, in or molu frames
55 Two ſmall Buſto Relievos of Voltaire and Roſſeau, a ſmall circular Miniature, a curious Landſcape in ivory, and 3 more
56 Two Miniatures, a Venus and a Pedeſtal with Flowers, circular, in or molu frames
57 Two oval Female Heads, in miniature
58 Two Portraits of Ladies, ditto, in ſquare frames
59 Three large finiſhed miniatures of a Leda, and Cupid Shaving his Bow, and one of Jupiter and Io

DRAWINGS in CRAYONS.

60 Two ovals, Portraits of Ladies
61 Ditto, the Queen of France and Le Compte D'Artois
62 Ditto, 2 Portraits, ovals, of Children, by Madam *Le Brun*
63 Ditto, 1 by *Roſalba, elegant*
64 Ditto, 2 Venuſſes, ſmall whole lengths, damaged

Large MAPS, PLANS and ELEVATIONS, with Plate Glaſſes.

65 Four Deſigns for Looms, and various Machines, new inventions
66 One very large and capital finiſhed Drawing, Plan of the City of Conſtantinople and Environs, tinted
67 Two Grand Plans, Projections for Buildings
68 Two Plans, Ditto
69 One very large Plan for cutting a Canal through Piccardy
70 Five Plans, various
71 One—a large Drawing deſigned for a new Building at Bourdeaux, to be called Le Place de Louis XVI.
72 Two large Plans for Buildings
73 One large Ditto
74 Two large Ditto

END OF THE FIRST DAY'S SALE.

SECOND DAY's SALE,

TUESDAY the 24th of MARCH, 1795.

Capital DRAWINGS, framed and glazed.

LOT

1 TWO—the Portrait of the Duchefs of Devonſhire, by *Downman*, and one of Children, by *Slingeland*
2 Two—a Portrait of *Rubens*, and a Smoaker, by *Oſtade*
3 Two Drawings of Venuſſes, in coloured chalks, by *Boucher*
4 Three Ditto of Cupids, by Ditto
5 Two of Females, by Ditto and *Watteaux*
6 Two Ditto of Venuſſes, by *Boucher*
7 Two of Heads, in black chalks, by Madam *Le Brun*, and 1 Ditto, by *Greuſe*
8 Two of Sea Fights, by *Atkins*, *tinted*
9 Two Ditto larger of Sea Ports with Shipping, by Ditto
10 A pair of Landſcapes, Cattle and Figures, by *Palmieri*
11 A pair of Landſcapes with Ruins, by *Van Uden*
12 Two Drawings tinted, in colours, by *Mahyer* and *Careſme*
13 A pair of Bacchanalians Ditto, in colours, by *Careſme*
14 Two—a Cattle Piece, *Le Prince*, and a Landſcape, by *Deſfriches*
15 A pair of upright Pen Drawings, in biſter, by *Van Goyen* and *Perrelle*
16 Two by *Dutrech* and *Fragonard*
17 A pair of Landſcapes with Cattle and Figures, by *Mahyer*
18 A pair of Converſations Champetre, by *Tone*
19 A pair of Landſcapes, highly finiſhed, by *Palmieri*
20 A pair of Ditto with Figures and Drawings, in biſter, by *Le Prince*

LOT

21 A pair of Ditto with Cattle and Figures, by *Caſa Nova*
22 A Sea Fight, by *Backhuyſen*, and a Landſcape, by *Fragonard*, in biſter
23 A pair in India Ink, by *Greuſe*, *fine*
24 A pair of Ditto, by *Greuſe* and *Theolon*
25 Two in colours, by *Natoire*, &c.
26 Two in black chalk, by Madam *Le Brun*
27 One large, in biſter, by *Fragonard*
28 Ditto, Hiſtorical, by Ditto
29 One large, a Battle Piece, by *Delarue*
30 One Ditto, in oil colours, the Marriage of Cupid and Pſyche, by *Boucher*
31 One—a Battle Piece, and one of Bacchanalians, in India ink, by *La Fage*
32 A pair of Heads, in chalks, by *Piazzetti*
33 Two—Æneas, and a Nativity, in biſter, by *Tiepoli*
34 A pair of Battle Pieces, in India ink, by *H. Verſchuren*
35 A Grand Deſign for a Gate in Paris, by *Le Doux*, and a Print from the ſame Maſter
36 A pair with Architecture, Ruins and Figures, in biſter, by *Van Der Hulſt*
37 Chriſt Reſtoring the Blind, a high finiſhed Drawing, water colours, by *Seb. Ricci*
38 A Lady's Portrait, ſmall, Ditto
39 Three by *Carlo Marratti*, Hiſtorical
40 Two by *Natoire* and *Panine*, Architecture and Figures
41 Two by *Van Dyck* and *Jordaens*
42 One Ditto, by *Jordaens*, *fine*
43 Two Hiſtorical, *Permegiano* and *P. Veroneſe*
44 Two Ditto, *Mola* and *Lanfranco*
45 Two Ditto, *Tarini* and *Giorgione*
46 Two—*Van Dyck* and *Lanfranco*
47 Two in chalks, *Mourellio* and *C. Marratt*
48 One—the Nativity, by *Rubens*, in biſter, *fine*
49 One—St. Francis in Extacy, by *Van Dyck*
50 One—Hercules and Dejanira, in chalks, by *Joſepin*
51 Two—Bacchanalian Sacrifice, by *B. Caſtiglione*, and one by *Maloſſe*, the Laſt Supper
52 Two—*Canute* and *Riberi*
53 Two—*Titian* and *Michael Angelo*
54 Two—Landſcape, by *Ruyſdael*, and Nativity, by *Rembrandt*
55 Two—*Pouſſin* and *Stella*
56 Two—*Old Palma* and *Bacicio*
57 Two Hiſtorical, *Peligrino*, *Tibaldi* and *Vicentino*
58 Two Ditto, *Guido Reni*
59 Two Ditto, *Dominichino* and *Palma*
60 Two Ditto, *Pelidore* and *Pormatino*
61 Two Ditto Friezes, by *Pelidore*, *fine*

LOT

62 One by *Bol*, Stealing the Bleſſing, in bifter, *fine*
63 Two by *Laraiſs* and *V. D. Werf*
64 One very large and capital, by *Quellinus*, jun.
65 One Ditto, the Crucifixion, in bifter, by *V. Dyck*
66 Two in bifter, by *Guerchino*
67 Two Ditto, by Ditto
68 Two by *N. Pouſſin*
69 One by Ditto, *fine*
70 One—Chriſt Mocked, by *Guerchino*, *fine*
71 One by *Raphael*, Bacchanalian with Silenus, in bifter and white, *fine*
72 One Ditto, by *Raphael*, *fine*
73 One Ditto, by *Raphael*, *very fine*
74 One Ditto, very capital, the Transfiguration

END OF THE SECOND DAY'S SALE.

PICTURES.

FIRST DAY's SALE,

WEDNESDAY the 25th of MARCH, 1795.

	LOT	
Goltzius	1	A Bacchanti Venus and Satyr, with Fruit
Moderen	2	Two Sleeping Nymphs
M. Le Brun	3	A Girl, *a polygraphic copy*
Piazetti	4	Two Portraits
F. Bologneſſe	5	A Landſcape with Ruins and Figures
Italian	6	St. Jerome
Titian	7	The Mother of Titian, *a well authenticated portrait, it was purchaſed at Venice by* M. De Calonne
Italian	8	A Subject from Ovid
Hamilton	9	Mrs. Siddons, *a polygraphic copy, from*
Italian	10	An Old Man's Head, *circular*
Tintoret	11	The Feaſt of the Marriage in Cana
Schalken	12	A Candle Light, *a humourous character*
P. La Viccio	13	A Shepherd with a Flute
Furguſon & Hueus	14	A Landſcape with Ruins, and a Repoſo
Sal. Roſa	15	A Sea Port, with Rock, &c.
Baſſan	16	The Four Seaſons, *very ſpirited and fine pictures*
Corregio	17	A Leda, *in ſtile of*
Old Palma	18	The Entombing of Chriſt, *a very capital performance, in colouring equal to Titian*
Franks	19	Chriſt taken before Pilate
Le Sueur	20	The Holy Family
Old Griffier	21	A Landſcape, with Rocks, Caſtles, and Figures
Van Loo	22	A Venus and Cupid, *elegant*
Velaſquez	23	His own Portrait with a Child, *a very fine ſpirited picture*
Mola	24	A Study of an Angel
Del Sarto	25	A Madona and Child, &c.
Titian	26	Ditto

	LOT	
Italian	27	Sufanna with the Elders
A. Van Noort	28	A Landfcape, View in Flanders, with many Figures
Sir Peter Lilly	29	A Gentleman's Portrait, three-quarter, oval
Corregio	30	Jupiter and Io, *a fine copy*
Guido	31	Chrift crowned with Thorns, *an undoubted picture of the maſter, but has been, in ſome parts, new painted upon*
Titian	32	Adam and Eve driven from Paradife
Claude	33	An Italian Sea Port
Eckhout	34	St. John preaching in the Wilderneſs, *equal to Rembrandt*
Schalken	35	A Girl and Young Man, candle-light, finging
Pordenone	36	Lucretia
Vouet	37	A Madona and Child
Tintorett	38	A Portrait of a General Officer, *imported from Venice by* M. DE CALONNE
S. Roſa	39	A Mountanious Landfcape
Spaniolet	40	The Offering of the Magi
Hackert	41	A warm Landfcape, Woody Scene with a Road
P. La Veccio	42	The Prodigal's Feaft and Return, *a pair*
Dominichino	43	Venus appearing to Æneas
Pouffin	44	A Bacchanalian Sacrifice
Paduanino	45	The Subject of Hero and Leander
Titian	46	The Entombing of Chrift
Paduanino	47	Adam and Eve in Paradife
Titian	48	A Portrait of a Noble Venetian
C. Maratti	49	Chrift feeding the Multitude, *very capital*
Luca Giordano	50	An allegorical Subject
P. Veroneſe	51	Paris giving the Apple to Venus
Pordenone	52	The Competition between Apollo and Pan
Carrache	53	The Flaying of Marius
G. Seegers	54	St. Peter denying Chrift
Van Dyck	55	King Charles I, *a whole length*
Ditto	56	A Magdalen in Devotion
Molinaer	57	A Merry-making
Van Dyck	58	The Madona and Child
Pouffin	59	Two—a Jupiter, *an academical ſtudy*, and the Miſer Lover, *Quintus Matzius*
V. Helmont	60	A pair of Mufical Converſations
De Vos	61	A Child's Portrait
P. Cortona	62	Hercules and Antious
Ditto	63	The Holy Family, with St. Elizabeth, *on copper*
Van Tol	64	The Dutch School Maſter
Guerchino	65	Two—the Sybils

	LOT	
Cianche	66	The Interior of a large Temple
Sasso Ferrata	67	The Head of the Madona
Derick. Hals.	68	A Portrait of a Lady, *very highly finiſhed*
C. Marratt	69	Alpheus and Arethuſa
Olivier	70	The Death of Cleopatra, *very capital*
Molinaer	71	A Shepherdeſs, &c.
Wouwermans	72	A Battle Piece, *a fine and ſpirited picture*
Morillio	73	The Salvator Mundi, *an oval*
Porbus	74	A Man's Portrait, *a very highly finiſhed and capital picture*
Pearetti	75	An Old Woman and Girl, *a domeſtic ſcene*
Hobbime	76	A Landſcape with a Group of Trees, *fine*
Pallamedes	77	A Converſation
Brekelmkamp	78	The Weaver Politician at his Loom
Swannivelde	79	A warm fine Italian Landſcape and Figures
Mignard	80	Rebecca at the Well, *circular*
Zuccarelli	81	The finding of Moſes, and Companion, *a pair*
P. Brill	82	A fine high finiſhed Landſcape, Figures, by *H. Carrache*
Titian	83	The Entombing of Chriſt, *a ſmall repetition of the large picture at Verſailles*
Teniers	84	The Alchymiſt in his Elaboratory, *painted with great truth and ſpirit*
	85	One large gilt frame, 9 ſmall ditto, and 2 with glaſs

END OF THE FIRST DAY'S SALE OF PICTURES.

PICTURES.

SECOND DAY's SALE,

THURSDAY the 26th of MARCH, 1795.

	LOT	
Julian	1	AN alegorical Subject in Compliment to M. DE CALONNE
De Moni	2	A Man holding a Glafs
Metzu	3	A Man's Portrait, *fmall*, reading
Modern	4	A Lady's Portrait, *ditto*
Marlow	5	A pair of Engliſh Views
Ditto	6	A View in Italy
Mola	7	The Holy Family, with a Group of Dancing Angels, *capital*
Hobbima	8	A pleaſing Landſcape from Nature
Chev. Liberi	9	Danae in the Golden Shower
Elſheimer	10	A pair of fine Landſcapes, *octagon ſhape, very uncommon and valuable*
Modern	11	A Chymiſt in his Elaboratory
G. Barett	12	A warm Landſcape View from Nature, *a fine ſpirited ſample of great merit*
Van Dyck	13	Boors Fighting
Greuze	14	A Prayer to Cupid
Sal. Roſa	15	The Fall of the Rebel Angels, *the original ſtudy for his large picture of this ſubject*
Guido	16	St. Peter Weeping
F. Mola	17	A Landſcape with Nymphs and Satyrs
Rembrandt	18	An Old Woman with Game and Poultry, *a ſingular rich coloured and fine finiſhed picture, in high preſervation*
Rubens	19	Maleager and Atalanta Hunting the Wild Boar, *a very fine finiſhed ſketch, full of magic genius*
Rembrandt	20	A ſmall Head of an Old Man

	LOT	
Decker	21	A Cottage, a Rural Scene on the Banks of a Canal
Keyser	22	An Old Lady's Portrait, *on copper, oval*
	23	A Bacchanti Venus and Satyr, *in water colours*
	24	A Girl
	25	A Lady on her Couch, *French School*
Thealon	26	A Girl's Head, *small*
V. Caſtelli	27	The Rape of Helen, *fine*
Van Keſſel	28	A pair with Fiſh, *highly finiſhed on copper*
Jordaens	29	A large Picture of a Shepherd and Milk Woman, with Goats and Cattle, *fine, equal to Rubens*
Seb. Concæ	30	Angelica and Medora, *elegant*
Stella	31	Chriſt with St. John and the Lamb, *in black marble, a pleaſing elegant picture, in a ſuperior Italian guſto*
Jan. Miel	32	The Blowing Hot and Cold, *one of the fine pictures of this maſter, we have to lament he did not often paint hiſtory*
P. De Le Veccio	33	The Graces
P. Veroneſſe	34	Our Saviour at the Houſe of the Phariſee, where the Magdalen anoints the Feet of Chriſt, *the ſmall picture for the larger at Venice*
La Hire	35	Diana preparing for the Chace
Netſcher	36	A Lady and a Gentleman's Portrait, *ſmall, very highly finiſhed, and of the firſt claſs*
Jan Steen	37	A Woman cutting Bread and Butter for her Child, *a pleaſing domeſtic ſcene, and of his finiſhed ſtile*
Titian	38	Danae in the Golden Shower, *from the Grand Duke's pictures at Florence, very finely copied*
Ditto	39	The beautiful Venus, *ditto, the companion*
Roſa Tivoli	40	A Landſcape with Goats and Figures, *fine*
Snyders	41	A Boar Hunting, *a moſt deſirable picture of this great maſter*
Ger. Douw	42	A ſmall Portrait of a Young Officer, *highly finiſhed*
Reſtout	43	A very capital Picture of the Parting of Hector and Andromache, *a grand compoſition and well coloured, coſt* M. De Calonne *a very conſiderable ſum*
Ditto	44	The companion, the Continence of Scipio, *equally fine*
Rubens	45	The Madona attended by various Saints, *a fine ſketch*
Pynaker	46	A Landſcape with a Bridge and Cattle, *a fine clear pleaſing picture*
La Grennier	47	The Graces attendant on Cupid, *very elegant and pleaſing ſubjects*
Ditto	48	The Companion. *Theſe two picturos coſt* M. De Calonne *500 guineas*
Zuccarelli	49	A Pair of Landſcapes with pleaſing rural Figures, *of his beſt Italian ſtile and touched with ſpirit*

	LOT	
Sir F. Bourgeois	50	A Landſcape, Cattle and Figures
Moucheron	51	A warm clear Landſcape and Figures
Rubens,	52	An emblematical Picture of the Horrors and Miſeries of War, *a fine finiſhed ſketch on copper*
Carrache	53	Jupiter and Juno
Parmegiano	54	A Holy Family, *ſtile of Raphael*
Rubens	55	A large and capital Picture of Suſanna with the Elders
Lingelback	56	La Cours du Chat, an antient diverſion in the villages of Holland, *in ſtile of Wouvermans, fine*
Claude	57	A Landſcape with a fine ſerene and aerial Effect
W. V. D. Velde	58	A Storm at Sea, with a Shipwreck
	59	A curious Landſcape with Ruins, in Moſaic, *brought from Rome, by* M. De Calonne
B. Lutti	60	Hercules and Omphale
Seb. Ricci	61	Nymphs and Satyrs, *a capital picture*
Paduanino	62	Cleopatra and Portia, *a pair of very elegant and capital pictures*
A. V. D. Velde	63	A Landſcape, with the ſubject of Mercury, Argus, and Io. *The judicious arrangement of this group of figures and animals, as alſo the fine ſtile of the landſcape, fully convinces us of the ſurpriſing genius and abilities of the painter, whoſe capital pictures are ſcarce, for he died at the age of only 27 years, one of the greateſt ornaments of the Holland School; coſt* M. De Calonne 500 *Louis d'ors*
La Hire	64	The Finding of Moſes. *La Hire was a fine colouriſt, and poſſeſſed great merit; this is one of his works of much taſte and elegance*
Titian	65	The Infant Chriſt and St. John embracing, *a bold and fine painted picture of this valuable artiſt*
Duſaert	66	This Painter's Chamber, with Himſelf, Wife, and Child, *a brilliant high finiſhed picture*
Titian	67	A fine Portrait of a Noble Venetian
Giorgione	68	Cupid Sleeping, watched by a Satyr, *an emblematical repreſentation*
Griff	69	A pair of Landſcapes, with Variety of Birds, Dogs and Dead Game, *pleaſing pictures*
Robert	70	A View of the Deſtruction of the Old Bridge at Paris,—Ditto, a View of Tours, *a pair*
Rubens	71	A Subject, repreſenting Juſtice, Peace and Plenty, *a model for the larger picture in the Luxembourg Gallery*
Fery	72	A Pair of Encampments with many Figures, *pleaſing buſy ſcenes, on copper*

	LOT	
Mignard	73	A Landſcape with the Holy Family, St. Elizabeth and St. John, with Angels, a very graceful compoſition, *one of the fineſt pictures extant of this admired maſter*
Vanderneer	74	A warm ſerene Evening View on a Canal in Holland, *a beautiful effect, may vie with Claude, a very attractive fine picture*
N. Pouſſin	75	Danae in the Golden Shower, *preſumed a portrait of ſome favourite miſtreſs of the nobleman it was painted for. It is undoubtedly one of the moſt finiſhed works of this great painter*
Mich. Ang. Battalia	76	A Mountebank with many Figures, *a pleaſing and diverting ſcene*
Van Dyck	77	The Virgin with Saints, *a fine ſketch, a deſign for a large altar piece*
Guido	78	Chriſt on the Croſs, *a delicate high finiſhed picture*
Pynaker	79	A Landſcape with Ferry Boats, Cattle and Figures, *a ſcene truly picturesque, taken from nature, painted with accuracy, and fine effect*
C. Cignani	80	A Charity, *a noble well compoſed picture, full of grace, dignity and character*
Madam Le Brun	81	A Girl, *a portrait from nature,* leaning on a book
Greuze	82	A Boy, *ditto,* for companion

END OF THE SECOND DAY'S SALE.

PICTURES.

THIRD DAY's SALE,

FRIDAY the 27th of MARCH, 1795.

	LOT	
Guerchino	1	A Magdalen
Mola	2	Venus and Pfyche, with Bacchantes at a Fountain
Breughel	3	A View in Flanders, *a fmall high finifhed picture*
Dufart	4	Children Playing, a village fcene
Boucher	5	Jupiter and Califta
Le Moine	6	The Defpair of Pfyche
Barthelemy	7	A Pair—Jupiter and Antigone, and a Bacchante Venus
Crayer	8	Nymphs Dancing, *colouring equal to Rubens*
Schalken	9	A Magdalen in Devotion, a Lamp Light, *engraved in mezzo-tinto, by Smith*
Chiro Ferri	10	Chrift with the Samaritan Woman
L. Giordano	11	A Sleeping Venus, with Satyrs, *a rich and fine piece of colouring, ftile of Titian*
Weeninx	12	A Partridge and Dead Game, *a beautiful finifhed picture*
Tintorett	13	The Ecce Homo, *capital and undoubted*
Mignard	14	A Portrait of Madam Savigne, *an elegant fmall oval*
Wouwermans	15	A Bufy Group, Gentlemen Hawking, *fmall picture*
Albano	16	A Venus at a Fountain, with Cupids, *a beautiful cabinet picture, on copper*
A. V. D. Velde	17	A fmall Landfcape with Cattle, *fine*
Breughel	18	A View in Flanders, *ditto*
Mignon	19	A fmall Picture of Fruit, *a moft exquifite fine and finifhed picture*
Baffan	20	Lot with his Daughters
Van Der Meulen	21	A Banditti Robbing the Waggons with Paffengers, *a very intereffing fcene*
N. Pouffin	22	Narciffus, *a finifhed ftudy for a larger picture*
P. Panini	23	A Pair, with Architecture, Ruins, and Figures
Nich. Maas	24	A Chamber, with a Woman fuckling a Child, a *very high finifhed picture, with a powerful effect, equal to Rembrandt*
Titian	25	The Holy Family, *fine*

	LOT	
Dietrich	26	The Flight into Egypt, *a moſt pleaſing well compoſed picture, the effect truly harmonizing*
Italian	27	A Sleeping Venus
Guerchino	28	Endymion, *a very capital performance*
V. Der Helſt	29	His own Portrait. *This painter is eſteemed the Van Dyck of Hollaud, it is moſt admirably coloured, and highly finiſhed—a very capital picture*
Cor. De Vos	30	An Old Man's Portrait, with a Ruff. *This artiſt was a rival of Van Dyck, wherein he often excelled; this is one of his beſt portraits, and in fine preſervation*
Martin Zorgh	31	Martha and Mary in the Kitchen, *a pleaſing effect and delicate pencil, the works of this maſter are ſcarce*
Teniers	32	A Village by Moon Light, with Boors warming by the Fire, *a fine piece of colouring, touched with a ſmart and lively pencil*
Rembrandt	33	Rembrandt's Mother, *ſmall*
Joſepini	34	Venus requeſting the Armour for Æneas, and Companion, *a pair of elegant pictures*
Val. Caſtille	35	Amnon and Tamar, *a large and capital picture, a maſterly grand compoſition*
Lud. Carrache	36	The Holy Family, with St. John, *elegant*
William Mieres	37	A Hermit in Devotion, *a remarkable fine cabinet picture, ſmall*
Rottenhamer & Breughel	38	The Bath of Diana, and Diſcovery of Caliſta, an Aſſemblage of beautiful figures, *of the fineſt claſs of this maſter*
Dietrich	39	A Pair of Landſcapes with Rocks and Figures. *The pencilling and execution in finiſhing, ſuperior to the works of Sal. Roſa, whoſe ſtile he has taken for his model—fine*
Guido	40	Andromeda chained to the Rock
Sal. Roſa	41	St. Anthony De Padua, *very capital and undoubted of the maſter*
Porbus	42	Solomon's Idolatry, *a ſingular ſtile. The hiſtorical works of this maſter are ſcarce, his time being moſtly employed in painting portraits*
Bologneſe	43	A grand Landſcape, *much in the taſte of N. Pouſſin*
Caſa Nova	44	A Turk on Horſeback, attended by ſeveral Officers
Sir F. Bourgeois	45	A General Officer's Portrait, with a Field of Battle in the diſtance
P. D. Cortona	46	The Offering in the Temple, *a noble deſign*
L. Giordano	47	Nicobe with her Children puniſhed by Apollo, and Meleager, the companion—*a pair of elegant cabinet pictures, on copper, of the fineſt of his works*
Cuyp	48	A warm Landſcape, with Horſes, Sheep, and Figures, *a very clear and beautiful effect*
Cuyp	49	Ditto, *of equal merit*

	LOT	
Loutherbourgh	50	A Sea Storm, with a Shipwreck, *painted with great ſpirit and fine execution*
P. D. Cortona	51	Time diſcovering Truth, *a noble deſign, a moſt capital picture*
Sal. Roſa	52	A large Landſcape, *a grand ſcene, full of taſte and ſpirit*
P. D. Cortona	53	The Stoning of St. Stephen. *This animated repreſentation of the firſt martyr who died for the Chriſtian Faith, is undoubtedly a very capital performance of this great maſter*
Guido	54	The Madona with ſleeping Infant Jeſus, *oval. The idea of this picture is ſufficient to eſtabliſh the Reputation of Guido for elegance, beauty and taſte*
Rotten Hamer, & Velvet Brughel	55	Paris with the Graces. *Few pictures deſerve more the attention of the connoiſſeur than this ſmall cabinet picture: he ſtudied in the Venetian School, by which he attained that brilliancy of colouring,* —on copper
Polenborgh	56	Nympths Bathing. *A peculiar ſoftneſs is the characteriſtic of this maſter's painting, with a clear harmonious colouring*
Jan Miel	57	The Prodigal in Repentance. *Miel has given great ſpirit and expreſſion to this deſirable little picture,* circular
Le Moine	58	The Sacrifice to Iphigena, *a very noble well compoſed picture, though it has ſome extravagancies of the French ſtile, yet it abounds with great beauties both in colouring and deſign. Coſt* M. De Calonne 250 *guineas*
P. Cortona	59	A Holy Family, *a ſmall and elegant cabinet picture*
Berghem	60	A Group of Cattle fording a Brook, *painted with a ſoft ſweet ſpirited pencil, the animals drawn with beauty and correctneſs*
Rubens	61	The Sketches for the two large Pictures in the Ceiling at Whitehall, one the Queen of Sheba before Solomon, the other Eſther and Ahaſuerus. *They poſeſs all the fire, animation, and genius of this great artiſt*
P. Veroneſe	62	Rebecca receiving the Bracelets, with Abraham's Servants, *a ſcarce cabinet picture in his fineſt manner; Paulo painted few cabinet pictures, being moſtly engaged in large public works*
Pouſſin	63	Vulcan's Cave, with the Cyclops, *a grand fine painted picture*
Bologneſe	64	A grand and noble Landſcape, *much in the guſto of N. Pouſſin*
C. Delie	65	The Annunciation, *a beautiful high finiſhed picture. He has taken the Chapel of Loretta for the dwelling place, as may be obſerved in the back ground of this picture*
Wattcaux	66	Ladies Bathing. *A pleaſing aſſemblage, painted with that lively and ſpirited pencil that animates his beſt works*

	LOT	
Claude	67	A fine Landſcape. *The exalted merit of this matchleſs artiſt is prevalent in every part of this grand ſcene, in which he has introduced the ſubject of* St. George with the Dragon; *its not doubted but it muſt have been a favourite landſcape with himſelf, for he has made an etching of it with his own hand*—a very capital picture
Angelica	68	A pair of elegant circles of Jupiter and Caliſta, and Orpheus and Euridice. *This artiſt has a pleaſing taſte in all her works*
Platzer	69	A pair of Converſations. *Platzer had a powerful fancy and a pleaſing pencil; they are rich and pleaſant pictures, full of amuſement, in fine preſervation*
Potter	70	A Landſcape with a Goose and Ducks. *Potter was very accurate in all his imitations of nature; this is a ſpecimen of his great merit*
Le Duc	71	A Portrait of a Gentleman and a Lady, *a beautiful high-finiſhed picture, a chaſte and fine effect*
Vernet	72	A View of the Baths in the Environs of Naples, a picturesque Scene, with Ruins and Buildings, the Remains of Antiquity. *Vernet's figures, which are painted with good taſte, and placed with propriety, tend much to enliven his pictures*
Ditto	73	The Companion, *equally deſirable*
Van Dyck	74	The Holy Family. *This painter's hiſtorical works are very ſcarce, his time being moſtly taken up by portrait painting. This is a valuable and beautiful picture of his beſt colouring*
Gerard Douw	75	A Servant Girl getting Water at a Well. *This extraordinary artiſt's works ſtand rated the firſt of all the Dutch School, for the beautiful and exquiſite ſtile of finiſhing.* Douw *was a pupil of* Rembrandt's, *whoſe bold manner of light and ſhade he blended with the harmonious pleaſing ſtile of his own*
Mieres	76	A Boy making Bubbles. *One of the fineſt and moſt finiſhed pictures of this ſurpriſing painter*
W. Van De Velde	77	A moſt capital Picture of an Engagement at Sea between the Engliſh and Dutch Fleets. *One of the high-finiſhed Dutch pictures of this ineſtimable maſter. The pictures he painted while he lived in Holland, are in much higher repute than thoſe he painted after he reſided in England*
Rembrandt	78	A very capital Portrait of a Young Gentleman, half length. Rembrandt *has united all the powers of his art to ſurprize our admiration in this pleaſing character, which is undoubtedly one of the fineſt pictures he ever painted*
Morellio	79	A Satyr with Tygers and Young, evidently after ſeeing the Works of Reubens. *A capital and noble ſample of the powers of this great genius*—a capital performance

	LOT	
Morellio	80	The Madona and Infant Saviour, *a graceful well-placed group, in his fineſt ſtile of colouring*
Titian	81	Cæſar Repudiating Pompeia. *We find few of* Titian's *works ſo trying for the powers of art; here he has wonderfully ſucceeded, the compoſition replete and full of energy; one of the intereſting and capital of his works*
G. Laireſs	82	Jacob and Laban. *This celebrated artiſt has judiciouſly choſen a very intereſting ſubject; the various paſſions of Love, Joy, and Surprize, are all beautifully expreſſed, the compoſition replete and elegant, one of his fineſt pictures*
Mr. Weſt	83	Simeon offering Chriſt in the Temple, *a chaſte, grand and well compoſed picture, one of his fineſt works*
Pordenone	84	The Holy Family, *a fine deſign, exhibits the rich and powerful effect of the Venetian colouring*
Cannaletti	85	A View on the Grand Lake at Venice. *Exhibits one of the moſt noble and extenſive ſcenes of that renowned City, including in one view all the principal public buildings, with its ſhipping and commerce; it is impoſſible to imagine or behold a more capital or intereſting view, the figures and truly characteriſtical portraits of the people, the whole in complete union*
Wowvermans	85	A Battle Piece, *a fine clear picture; the ſpirited animation and lively repreſentation of this banditti, is painted in his ſuperior ſtile, and in perfect preſervation*—very capital
Guido	87	Hero and Leander, *the idea of ſubject truly great and expreſſive, with more force of colouring than uſual*
Francis Mieris	88	A Country Girl offering Fruit to ſell to an Old Woman. *This picture, unqueſtionably, is one of the moſt high finiſhed and pleaſing ever ſeen of this ſcarce and eſteemed maſter, from the Cabinet of Monſ. D'Arveley*
G. Metzu	89	An elegant Domeſtic Scene, a Lady in her chamber playing with a Dog, while the Huſband, returning from the Chace, ſilently enters the room, agreeably meaning to ſurprize her. *Metzu always treated his ſubject with a ſuperior degree of taſte. The whole is a captivating pleaſing picture, from the Cabinet of Monſ. D'Arveley*

END OF THE THIRD DAY'S SALE.

PICTURES.

FOURTH DAY's SALE,

SATURDAY the 28th of MARCH, 1795.

	LOT	
Polit. Genovefa	1	CHRIST delivering the Keys to St. Peter
Lud. Carrache	2	The Holy Family
F. Hals	3	A Portrait of a Young Lad, *ſtile of Van Dyck*
Schalken	4	A Magdalen, *a ſmall high finiſhed picture*
Van Dyck	5	The Crucifixion, *a very fine ſketch, deſigned for the great Altar Piece, at Ghent*
Rembrandt	6	A Young Officer, *a lively and elegant portrait*, ſmall
Teniers	7	The Temptation of St. Anthony, *a very ſpirited ſmall picture*
Van Huyſum	8	A Vaſe with Flowers. *The great merits of this artiſt are ſo well known, it is needleſs to ſay more than its being a capital and beautiful picture*
Denner	9	A Man's Portrait. *No painter ever finiſhed the minutiæ of nature with ſuch accuracy and preciſion. This is one of thoſe ſurpriſing and elaborate portraits*
Permegiano	10	The Madona, with Angels, Infant Chriſt, and St. John. *Of the pupils that ſucceeded* Raphael, *this artiſt poſſeſſed the graces in a ſuperior degree*,—truly elegant
Holbein	11	A Man's Portrait, *a very expreſſive fine head, finiſhed with great delicacy*
Stoop	12	A Subteraneous Stable, with a Spotted Horſe, *a fine warm and forcible effect*
Sal. Roſa	13	The Battles of Alexander, *painted with great ſpirit and maſterly execution*,—a pair
Le Sueur	14	The Holy Family, with St. Elizabeth, *a beautiful cabinet picture*
N. Pouſſin	15	Rebecca at the Well. *This and the companion picture are the teſt of the great genius and ſuperior abilities of* Pouſſin
Teniers	16	A ſmall Mountanious Landſcape
Wouvermans	17	A ſmall beautiful Landſcape, *a clear fine toned picture, finiſhed in a fine ſtile*
V. D. Heyden, & A. V. D. Velde	18	A View of Cologne on the Rhine. *This cabinet picture may juſtly be offered as one of the maſter pieces of this artiſt ſo celebrated in this line; the figures by*

	LOT	
Slingeland	19	A Boy Fishing, *a very fine high finished picture*
Cortona	20	The Temple of the Sybills, *a small design for the large fresco painting in the Pamphilo Gallery at Rome*
Titian	21	The Master of the Orchestra with his Pupils. *It is impossible to conceive a group of figures finer placed, or more judiciously contrasted in character, than this small cabinet, presumed to be a repetition of a large one of the same subject by* Titian, *the colouring rich and harmonious*
Guido	22	The Nativity. *By the free and spirited stile of painting, it may be presumed the model for the picture of this subject at Versailles*—elegant
Rubens	23	An Old Man's Head, *a study*
Fragonard	24	The Visitation. *The idea of this composition has much of the chaste and sublime*; *M.* De Calonne *gave him* 250 *Louis d'ors for it*
Rembrandt	25	An Old Man's Portrait, *finely painted, equal to* Titian
Elsheimer	26	A Subject from Ovid, Candle Light, *a fine picture of this scarce master, which Sir Joshua Reynolds sold for* 100 *guineas*
Leo Da Venici	27	The Madona, Infant Saviour, and St. John, *a valuable and beautiful cabinet picture*
Rembrandt	28	A Landscape View in North Holland, *very fine*
Le Nain	29	A Farm Yard with Peasants and Poultry. *Unquestionably one of the most agreeable scenes of rural and domestic happiness*
Rubens	30	Rome Triumphant, *an emblematical finished sketch, full of genius, and finely coloured*
Moralis	31	Christ bearing his Cross. *This artist is by the Spaniards known by the name of the divine Moralis, occasioned by his giving that chaste and expressive character to his paintings*
Ger. Terburgh	32	A Lady with her Music Master. *The choice of this artist's subjects are in general much more pleasing and elevated than many of his countrymen, his works are in great estimation for taste and correctness of design, with a mellow delicacy of finishing; this picture possesses all the desirable Qualities of Terburgh. From the Cabinet of Monsr.* De Arveley
Old Weeninx	33	An Italian Sea Port, Ruins, and Figures, *a grand scene, with a brilliant force of colouring*
Watteaux	34	A Party of Soldiers plundering a Village. *Shews the universality of the genius of this artist, painted with great spirit, and finely coloured*
Rembrandt	35	The Good Samaritan, *a small gem of* Rembrandt's. *His cabinet pictures are invaluable*

	LOT	
Terbourg	36	The Family of De Witt, the famous Minister and Patriot of Holland. *Exclusive of being a family so eminent, it is one of the finest pictures ever painted by* Terbourgh
Claude	37	A pleasing beautiful Landscape, with the subject of Apollo and Marius. *The elegance of design, and harmony of colouring, never fail our admiration*
Rembrandt	38	An Old Lady's Portrait, *half length*, with a Bible, *very uncommonly high finished, with a force of colouring the true character of his finest works*
Pouſſin	39	Jupiter and Antiope. *Capital, much in ſtile of the antique*
Ruyſdael	40	A Landſcape with a Bridge, a View from Nature. *It is impoſſible to go beyond the effects produced by this great artiſt, in a ſtile quite his own*
Greuze	41	La Fille in Extacy, *a very fine and expreſſive face, painted in his beſt time*
Ditto	42	The Companion, *of equal merit*
Alex. Veroneſe	43	Hercules and Omphale. *No figures can poſſibly be better imagined to expreſs the poets Ideas, or to authenticate the taſte and genius of* Veroneſe, *who united the Roman correctneſs with the Venetian colouring*—capital
Rubens	44	St. George with the Dragon, *a ſpirited ſubject, treated with all the powers of merit combined in the Works of* Rubens
Sir F. Bourgeois	45	A Landſcape with Cattle, a warm Evening, a ſerene and beautiful effect
Dominichino	46	Lot with his Daughters, *a grand well compoſed picture*
Cuyp	47	A WARM LANDSCAPE with CATTLE. *This maſter, after many ideal imitations of Wouwermans, Berghem, &c. ſtruck out a manner entirely his own, and far ſurpaſt for beautiful tints of air and ſunſhine, all the Dutch Maſters; this is a ſample of the greateſt perfection. A moſt exquiſite fine picture, formerly in the famous cabinet of Monſ.* V. D. Linden, *at Dort*
Pynaker		A LANDSCAPE, upright form, with a fine Group of Cattle and Figures. *This artiſt ſtudied to repreſent the luſtre and brilliant warm effects of ſun-ſhine, in which he has excelled with a ſmart and delicate execution of pencil*
P. Panini	49	A GRAND SCENE of ſome of the moſt noble Fragments of Antique Ruins and Buildings, in which he has introduced the ſubject of Curtious leaping the Gulf. *A fine and capital picture*
Old Palma	50	The MARRIAGE of St. CATHARINE, *a very chaſte fine picture*
Spaniolet	51	The ROMAN CHARITY, *a very expreſſive and fine ſubject, the colouring more clear and harmonious than any picture known of this great maſter*

	LOT	
Teniers	52	A TOOTH DRAWER. *Its impossible to see a finer specimen of* Teniers, *the expressions truly natural, the colouring glowing, with a spirited and vivid pencil*
P. Veronesse	53	The Holy Family. *This fine subject happily possesses the clearness and fine tone of colouring for which his works are so much admired*
Rubens	54	A NOBLE STUDY of CHILDREN, for the Cieling at Whitehall. *The masterly hand of* Rubens *is predominant in every part*—very capital
Rembrandt	55	ESTHER, HAMAN, and AHASUERUS, very expressive. *We have to lament that* Rembrandt *had not studied in Italy, he was a most surprizing genius for colouring and forcible effect, surpasses all competition*—a very noble and capital picture
Van Dyck	56	A LADY'S PORTRAIT, whole length. *With a superior grace, dignity, and elegance,* V. Dyck *treated portrait painting, time has evinced, for he yet stands unrivalled; the beautiful carnation and delicate tints of the face and hands are admirable, the sattin garment easy and flowing*—on the whole a very capital and beautiful picture
Ditto	57	A LADY, *the companion picture, equally replete and full of character.* M. DE CALONNE *paid* Sir Joshua Reynolds 500 *guineas for the two pictures*
Cuyp	58	A Landscape with Cows, on the Banks of a Canal, *one of those clear fascinating pictures which are the admiratsin of this most inestimable master*
Claude	59	A small beautiful Landscape, *full of taste of his best time, a rare cabinet jewel*
Ostade	60	A COTTAGE, a domestic scene, with a Woman winding Yarn, *a rich and brilliant coloured picture.* M. DE CALONNE *paid* 200 *guineas for it at a sale*
A. De Sarto	62	The Madona, our Saviour, and St. John, *circular. This master possessed much of the stile of* Raphael, *a very chaste and delicate picture, in fine preservation*
Guido	62	St. Michael driving down the Rebel Angels. *It is rare to meet with pictures of the small cabinet class like this*—a very valuable and fine work
Schedoni	63	The HOLY FAMILY, *a most perfect jewel, full of grace and sweetness.* Schedoni *was a scholar of* Corregio, *who excelled in those subjects. Cost* 350 *Louis d'ors*
Raphael	64	The HOLY FAMILY. *The numberless spurious copies retailed in every sale, under the sanction of this great master's name, would almost make one discredit every picture; this evidently shews marks of genius and originality to place it beyond the reach of doubt*—very capital

	LOT	
Rubens	65	The MADONA and INFANT CHRIST, *a singularly beautiful small finiſhed picture.* Rubens *has exerted all the powers of his rich colouring on this exquiſite performance*
K. Du Jardin	66	A ſmall Landſcape with Cattle and Figures, *very highly finiſhed, in his beſt ſtile*
Le Sueur	67	The Holy Family, *a ſmall elegant picture*
Wynants and Lingelback	68	A clear warm Landſcape, a View taken on the Side of the Road. *This painter finiſhed in a high and beautiful ſtile, his Trees and Foliage, the figures intereſting and finely introduced*—an elegant cabinet picture
J. Both	69	A FINE WARM CLEAR LANDSCAPE. *This maſter has happily united the finiſhed execution of the Dutch School to the grand ſcenes of Nature in Italy; this combination produces the moſt deſirable effect, and faſcinates our admiration. The whole is beautiful and in perfect preſervation*
Parmigiano	70	The HOLY FAMILY, with St. JOHN, &c. &c. *The graceful diſplay of this fine compoſed picture would do honour to* Raphael, *his maſter; the whole harmonious, and painted with great freedom and ſpirit*
Claude	71	A SEA PORT on the Coaſt of Italy, a noble Proſpect with the Remains of a capital Building. *The beautiful and ſerene effect of this picture is truly captivating*
Vernet	72	A GRAND VIEW near Tivoli. *It is viſible* Vernet *has endeavoured at the ſtile of* Salvator Roſa, *but finiſhed with more brilliancy and effect*
Le Brun	73	A SACRIFICE to HYMEN, *circular, one of the moſt taſteful and elegant works of* Le Brun
Michael Angelo	74	The ANUNCIATION. *This picture has been handed down as the undoubted original in the family where* M. DE CALONME *bought it at Venice, and paid for it 500 ducats*
Van Der Heyden	75	A VIEW in the CITY of LEYDEN, *a very clear pleaſing picture. This celebrated painter aimed at a different preciſion of finiſhing and effect from all others, having the appearance of nature reduced to miniature by the camera, without the regular proceſs of art; the figures very beautiful and intereſting, the whole by* Adrian Van De Velde. *A moſt deſirable cabinet picture from Monſ. D'Arweley's collection*
P. Potter	76	A ſmall Picture, the INTERIOR of a STABLE, with Cows, &c. *The beautiful and glowing effect of light is happily conceived, and renders the whole truly pleaſing*

	LOT	
A. Oſtade	77	A DUTCH CABARET, Peaſantry of both Sexes Dancing, Drinking, and making Merry. *No painter ever compoſed theſe ſubjects better than* Oſtade, *nor drew with greater truth the native characters of the Boors of Holland, the whole ſcene is pleaſing and animated. It is impoſſible in the art of colouring, for richneſs and effect, to ſurpaſs this beautiful picture; when pictures of* Oſtade *poſſeſſes theſe high qualities, they truly become invaluable. Coſt* M. DE CALONNE 400 *Louis d'ors*
K. Du Jardin	78	A PLEASING LANDSCAPE, with Cattle and Figures. *This maſter's ſole guide and attention was to nature in the drawing of his animals and figures, which are very accurate; the whole has a glowing and clear effect, truly a very capital picture of this ſcarce artiſt*
Wouvermans	79	A Landſcape, with a variety of Horſes and Figures; *one of his accurate and finiſhed pleaſing cabinet pictures, in good preſervation*
Oſtade	80	A Landſcape, a ruſtic and picturesque ſcence, with Cottages on the ſide of a Road, *painted with a bold and brilliant effect, one of his moſt capital pictures*
Titian	81	VENUS and CUPID. *The ſubject has been often repeated, but he has never been more ſucceſsful in the glowing rich tones of colouring* —very capital
A. Del Sarto	82	A VENUS and SATYR. *The animation and ſpirit, the watchful attitude of the Satyr is a maſterly performance*
Rubens	83	The ASSUMPTION. *When* Rubens *was not controuled, but left to a liberal fancy, we ſee that true magic fire and genius which makes his ſketches ſo valuable; this is one of his grandeſt deſigns*
Giorgione	84	PARIS with the THREE GRACES. *The pleaſing brilliancy and glowing tints of this elegant group, ſurpaſſes moſt of his works. It is evident* Rubens *ſtudied and attained the effect and colouring from this fine Venetian maſter*
Gainſborough	85	A GIRL with PIGS. *When Sir* J. Reynolds *firſt ſaw this picture in the Exhibition, he was ſtruck with the ſimplicity and exquiſite reſemblance of nature, and purchaſed it of* Gainſborough *at his own fixed price, nor did he ever mean to part with it, till ſolicited as a particular favour by* M. DE CALONNE, *who paid him* 300 *guineas for it*
Claude	86	A LANDSCAPE. *This pleaſing and enchanting ſcene preſents one of the moſt delightful landſcapes of Italy, with a ſweetneſs and ſerenity of air truly in character with that country, the happy embelliſhment of the caſtle on the riſing ground, forms an elegance and divides the diſtance. The whole is captivating, and one of the fineſt pictures of this admired artiſt*
Ditto	87	Ditto, the Companion, *of equal beauty and merit*

		LOT		
300	*Chev. V. D. Werff*	88	LOT with his TWO DAUGHTERS. *The taste and elegance with which* V. D. Werff *has treated this subject, would honour the first Italian masters, the composition is picturesque and concise, the distribution of light and shadow bold, with a glowing rich harmonious colouring, the whole finished in a manner never before excelled*	X X X
250	*Sir J. Reynolds*	89	A NYMPH, *a pleasing subject, and was a favorite of this admirable artist, for he has repeated it with some alterations. It is painted in a great and masterly stile for freedom and spirit; force and harmony of colouring may vie with the best works of* Titian, *or* Van Dyck	
	J. Asselyn	90	A View near Rome of PONT MOLA, a grand Scene, of a warm pleasing effect, *finished with precision and delicacy*—CAPITAL	
350	*Teniers*	91	An Interior, called LE BONNET ROUGE, of a FLEMISH FARM HOUSE, with Boors Smoking and Regaling. *This masterly and surprizing performance unites all the describable qualities of* Teniers, *both for character, composition, and colouring, with a sprightly animated pencil*—Truly A CHEF D'OUVRE	X X X
600	*N. Poussin*	92	The TRIUMPH of DAVID. *The grandeur and superior taste of this great artist is manifest in the judicious distribution of this fine subject; in the centre of the procession he has placed* David, *supporting the head of* Goliah, *in a spirited graceful attitude, led out by martial music; on the public buildings are placed musical females and bards, chaunting hymns in honour of the victorious triumph; all this first interests our admiration, and prevents the attention being divided with the crowds of eager spectators, and followers, whose visible emotions and passions are wonderfully expressive of joy, surprise, and admiration; on the whole, a master piece of the greatest perfection, where he has happily united the graces of the antique with his own classical knowledge. Purchased by* M. DE CALONNE *from Lord* CARYSFORD, *for* 800 *guineas*	
700	*D. Teniers.*	93	A VILLAGE FEAST called LE TENIERS AUX CHAUDRONS, *The extraordinary* MERIT *and* BEAUTIES *of this* CHEF D'OUVRE *has been handed down with universal admiration; how animated and spirited are the variegated characters of the peasantry that compose this large assemblage, the whole scene evidently taken from nature: most lively and correct has he pourtrayed himself with his family, and some of the principal villagers on the fore ground: the whole exhibits that clearness and silvery tone so truly harmonious and fascinating in his finest works,* ONE *of the* MOST CAPITAL PICTURES *known of* TENIERS.	X X X

LOT

350 —— *N. Berghem* 94 A LANDSCAPE, with a diſtant View of a BRIDGE, and a pleaſing and extenſive COUNTRY, diverſified and enlivened with various GROUPS of CATTLE and FIGURES; *touched and finiſhed in the fineſt ſtile of this ineſtimable maſter, with a rich warm glowing ſky, harmonizing the whole with beautiful effect. From the cabinet of Monſ. D'Arveley.*

320 —— *Wouvermans* 95 LE JUE DE LA BAGUE. *This* PLEASING, BEAUTIFUL *and intereſting* CABINET PICTURE *brings to our view the antient domeſtic ſports in the* VILLAGES *of* HOLLAND. *The peculiar characters of the natives as well as the horſes are moſt accurately drawn, the whole finiſhed with preciſion and ſweet flowing pencil, the true teſt of his fineſt works. This* CHEF D'OUVRE *is from the cabinet of Monſ. D'Arveley.*

N. Pouſſin 96 A BACCHANALIAN DANCE. *This prodigy of art treated all ſubjects, either ſacred or profane, with equal ſucceſs, by the powers of his ſuperior genius. The females exhibits perfect models of untutored beauty, the lowely infant bacchants eagerly ſtruggling for the juice of the grape, contraſted with the vigorous ruſticity of the Satyrs, are truly picturesque and poetically imagined. Its evident Pouſſin deſigned this picture to imitate the ſtile and taſte of the antique paintings, with much greater perfection of colouring, drawing and executions, than any ſamples we have extant of theſe works. Out of the collection of Monſ. Le Compte Vaudruil and was publicly ſold in Paris for 900 Louis d'ors.*

340 —— *Sir Joſhua Reynolds* 97 MRS. SIDDONS in the Character of the TRAGIC MUSE. *The majeſtic dignity in which he has placed this tragical heroine of the ſtage is admirably conceived, full of expreſſion and contemplative energy, a character powerful, yet retaining the delicacy and beauty of reſemblance, the attendant attributes poetically and well fancied. This picture alone would be ſufficient to hand to poſterity the name of the firſt rate native genius that has adorned this country, had we no other proof of his great and exquiſite merit* M. DE CALONNE *paid Sir Joſhua Reynolds* 800 *guineas for it, and thought the merit of this picture far exceeded any fixed ſum.*

N. Pouſſin 98 A NOBLE LANDSCAPE. *The works of N. Pouſſin are every day more in requeſt, the longer conſidered, the more he grows on the taſte he thought, with as much genius and maſterly fancy as our greateſt poets; with this imaginary ſubject of* Orion, *he has endeavoured to aſtoniſh us. The imagination of this ſubject has novelty, the whole truly fine,* M. DE CALONNE *paid Sir Joſhua Reynolds* 500 *guineas for it.*

	LOT	
Morillio	99	The GIPSEY GIRL with FLOWERS. *This picture is allowed the master piece of Morillio's works, for design, composition and colouring, though it is only a single figure; not one of his larger works approaches so nearly to universal excellence, or can boast of so correct a resemblance of truth and nature. It was formerly in the cabinet of Mons. Bossett and publicly sold for* 900 *Louis d'ors.*
Morillio	100	The HOLY FAMILY. *That this great genius formed his mind on noblest models of the Italian and other schools is evident, for we find some of his works imitative of* Titian, Rubens, Van Dyck, *&c. This sublime and elegant composed picture is quite his own, ful of taste and spirited execution, with a powerful effect and richness of colouring, a jewel of the first class.*
Sal. Rosa	101	A SEA PORT. *The grandeur and sublimity with which* Sal. Rosa *has treated these subjects; will stand the test of admiring ages; the scene appears part of his native romantic country, or where he mostly resided, Calabria; the whole painted with wonderful spirit and facility, the figures very applicable and picturesque, suited to the scene which renders it inestimable.*
Corregio	102	ST. SEBASTIAN. *No artist's works are in more request and none so scarce as* Corregio's; *this undoubted and well authenticated picture is evidently a finished model for a large picture, the character of the Dying Saint very expressively painted with a delicate and flowing pencil.*
Rubens & Breughel	103	CHRIST with MARTHA and MARY. *This capital performance, the joint labour of two great artists, though different in stile, demonstrates their great judgment. The figures are disposed of with a propriety suited to their respective characters; the graceful dignity and noble ease of Our Saviour is pre-eminent, the whole finished with great accuracy. When we consider how rare cabinet pictures are of this description they become invaluable.*
Potter	104	A GROUP of CATTLE. *Possibly no picture can be more deserving to authenticate the reputation of this incomparable and scarce master, he unites boldness and effect with delicate accuracy of drawing, the animals appear not like painting, but the real objects. This artist in Holland, is esteemed the father of the animal painters. It was formerly in the cabinet of Mons.* Braam-Camp, *of Amsterdam*

F I N I S.

N B— The amount of the Sale, includi